

PUBLISHED MONTHLY

PRICE TEN CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME X

NEW YORK, FEBRUARY, 1915

NUMBER 2



MAIN ARMOR HALL

BEQUEST OF MRS. MORRIS K. JESUP

AT the meeting of the Trustees, held January 18th, a bequest from the late Mrs. Morris K. Jesup was formally acted upon. The character of the legacy, as expressed in the wise and broad terms of the will, is as follows:

I give and bequeath any paintings, whether those which belong to me individually or those which came to me from my husband, the said Morris K. Jesup, either or both, and which may be selected by the Museum, to the Metropolitan Museum of Art of the City of New York, upon condition that the Museum shall (less any which it may think best to sell, replace or exchange) group them in schools with other paintings belonging to the same schools, and that upon each picture, including any new purchases, there shall be kept a plate stating that it is presented by me (Mrs. Morris K. Jesup) from the collection of my husband Morris K. Jesup. If the Museum shall receive this bequest upon the foregoing condition, then I give and bequeath to it, free of tax, fifty thousand dollars (\$50,000) as a permanent fund to be kept invested by it and the income to be by it applied to keeping the collection in repair or in the purchase of new paintings, either or both.

I further give and bequeath as follows: One hundred thousand dollars (\$100,000) to the Metropolitan Museum of Art of the City of New York, to constitute a permanent fund, as hereinafter provided, to be known as the "Morris K. Jesup Fund," the income to be used for the encouragement of American Art in any way the Trustees may think best.

The Trustees accepted, upon these terms, the following paintings, which will be described at length in forthcoming issues of the BULLETIN, and a selection of which will soon be shown in the Special Exhibition Room.

THOMAS GAINSBOROUGH . . .	Miss Gainsborough
THOMAS LAWRENCE . . .	Lady Elizabeth Wyndham.
GEORGE ROMNEY . . .	Hon. Mrs. Tiele.
" " . . .	Portrait of George Romney.
NATTIER . . .	Vicomtesse Polignac.
ATTRIBUTED TO REM-BRANDT . . .	Burgomaster.
ATTRIBUTED TO REM-BRANDT . . .	Burgomaster's Wife.
COROT . . .	Landscape.
HOPPNER . . .	Mrs. Gardiner and her Children.
R. WILSON . . .	View on the Arno.
C. JANSSENS VAN CEULEN . . .	Marchioness of Townshend.
DIAZ . . .	Children and Lizard.
SIR D. WILKIE . . .	The Return.
JEAN C. CAZIN . . .	A Former Royal Highway.
P. NASMYTH . . .	Landscape.
J. F. KENSITT . . .	Lake George.
F. E. CHURCH . . .	The Parthenon.
A. B. DURAND . . .	The Beeches.
" " . . .	Summer Afternoon.
S. R. GIFFORD . . .	Kaaterskill Glove.
S. VAN RUYSDAEL . . .	Haarlem, Holland.
THOMAS COLE . . .	Crossing the Ford.
RICHARD PARKS BOW- INGTON . . .	Mautes on the Seine.
JAMES STARK . . .	The Mill.
JOSHUA REYNOLDS . . .	Georgiana Augusta Frederica Elliott.
" " . . .	Countess of Bedford.
GREUZE . . .	Innocence.
OPIE . . .	Lady Hamilton.
" " . . .	Portrait of a Boy.
ATTRIBUTED TO FRANS HALS . . .	Portrait.
F. WHEATLEY . . .	The Homecoming.
J. CROME . . .	Landscape.
J. F. MILLET . . .	Garden Scene.
GEORGE MORLAND . . .	Town.
" " . . .	Country.
JOHN CONSTABLE . . .	Tottenham Church.
GEORGES MICHEL . . .	Trees.
DAUBIGNY . . .	Landscape.
GEORGE VINCENT . . .	Landscape.
L. HENRY . . .	North Dutch Church.
T. WEBSTER . . .	The Fair.
EDWARD FRÈRE . . .	Mother Dressing her Child.
THOMAS GAINSBOROUGH . . .	Eton Boy.
R. WILSON . . .	Landscape.
DIAZ . . .	Landscape.
VAN LOO . . .	Portrait of a Lady.
JULES BRETON . . .	Waiting and Watch- ing.
MARTIN RICE . . .	Venice.
" " . . .	On the Seine.
F. E. CHURCH . . .	Landscape.
E. LAMBINET . . .	Landscape.
G. H. BOUGHTON . . .	The Two Fare- wells.
J. W. CASILEAR . . .	Lake George.

JOSEF ISRAELS	Waiting for Papa.
D. JOHNSON	Bayside.
HOBBEEMA (English eighteenth century)	Landscape.
TROYON	Sheep.
ROUSSEAU	Landscape.
LUDWIG KNAUS	Boy's Head.
EUGENE JETTEL	Landscape.
JEAN AUBERT	Menu of Love.
A. B. SCHREYER	Soldier: The Outpost.
T. PUJOL	The Reception.
J. L. HAMON	A Figure.
ERSKINE NICOL	Breadwinner.
E. ZAMACOIS	Figures.
DETAILLE	Soldier and Horse.
E. L. WEEKS	Tiger Hunt.
A. DE NEUVILLE	Soldier Mounted.
CHAPLIN	Lady and Dove.
DUPRÉ	Trees.
VAN MARCKE	Cows.

DEPARTMENT OF CLASSICAL ART THE ACCESSIONS OF 1914

THE purchases made by the Classical Department during the year 1914 have, with a few exceptions, now all arrived at the Museum and are exhibited in the Boscoreale Room, Gallery 10, according to our regular custom. The most important piece, the bronze statue of a boy, was described in last month's BULLETIN, and a purchase made early in the year, a beautiful marble portrait bust, perhaps of the young Tiberius, has been exhibited for some months with the 1913 accessions. Besides these two pieces, the new acquisitions include ten marble sculptures, eight bronzes, seventeen vases, four terracottas, seven pieces of gold jewelry, four gems, and one glass mosaic. In this article the sculptures in marble and bronze will be treated in detail; the other objects will be only enumerated, fuller accounts being reserved for subsequent numbers of the BULLETIN.

SCULPTURES

The most important sculptural piece to be described is a magnificent bronze portrait head, probably of Agrippa, the illustrious general and son-in-law of Augustus [fig. 1; height, 12 $\frac{3}{8}$ in. (31 cm.)]. It is a splendid example of Roman portraiture dating from the end of the first century B. C., and well illustrates the

individuality of the portraits of that period. It represents a man of commanding personality, with strong features and a serious cast of countenance. The energetic, forceful character of the man is well brought out, and the modeling is careful and detailed.

For the identification of this head we are in possession of important external evidence. The head was found in 1904, during the excavations made at Susa, near



FIG. 1. BRONZE HEAD OF AGRIPPA

Turin, not far from the famous Arch of Augustus. It was unearthed in the débris which covered a Roman street and in the immediate vicinity of a Roman house. In the same place were found a number of fragments, such as a greave, parts of a foot, two fingers, part of a shoulder, and a heel, of the same bronze and of the same relative size as the head, as well as seven pieces of marble containing a dedicatory inscription to M. Agrippa. The presumption therefore is that our head was broken from a large bronze statue representing Agrippa.

The full text of the inscription is:

M . AGRIPPAE . L . F .
 (cos. III. tri) B . (p)OTEST
 . DO ET COTTI
 COTTI . F

Though fragmentary, enough remains to show that the statue was dedicated by a member of the family of Cottius, then reigning at Susa.



FIG. 2. ROMAN PORTRAIT BUST
 TRAJANIC PERIOD

Agrippa (63–12 B. C.) was a man of great influence and popularity, and a number of statues erected in his honor are known to us from literature and from extant dedicatory vases. What we know of his character—his loyalty to Augustus, the combination of firmness and generosity in his dealings with men, and his hatred of luxury—corresponds remarkably well with the physiognomy of our head. Moreover, a comparison between our head and the portraits of Agrippa which occur on Roman coins, as well as with the busts identified

with Agrippa by the help of these coins, brings out important similarities. The square shape of the head, the massive forehead, the straight nose, and the strongly developed jaws and neck are identical on the coins, the busts, and our head. Similar also is the arrangement of the hair. In one important characteristic, however, our head differs both from the coin types and the busts. These all show a very heavy overhanging brow under which the eyes are set at a sharp angle, giving the face a sullen appearance. In our head the brows show no unusual thickness and the expression is consequently proportionately milder. Whether this difference is sufficient to offset the evidence given above for the attribution of the head to Agrippa may be questioned. The bronze is now covered with a crusty green patina. When found, traces of gilding are said to have been noticed at the back of the head; these are not now visible.

Another fine portrait is a female bust belonging to the Trajanic period, 98–117 A. D. [fig. 2; height, 22½ in. (57.4 cm.)]. It is a work full of character and feeling, representing a woman about thirty years old, with a sensitive, rather sad face. She evidently wore the high coiffure which became prevalent in the Flavian period, and lingered on during Trajan's reign. In this extravagant fashion the hair was worn in a sort of round roll or in a diadem of curls in front, and was plaited and twisted into a coil behind. In our example the front piece was added separately and is now missing, only the iron dowels for its attachment being preserved. Similar dowels are also at the back and left side of the bust. These evidently served for fastening a marble piece, to complete the bust, a fragment of which is preserved at the back. The sculptor apparently had an insufficient block of marble for his bust and was forced to piece it. Our portrait is dated in the Trajanic rather than the Flavian period by the shape of the bust, which gives the whole outline of the shoulders, and is also longer vertically than in the examples of the preceding epoch.

An interesting acquisition of slightly later date is the upper part of a Roman

cippus, or sepulchral monument, with three portrait busts [fig. 7; height, $24\frac{1}{2}$ in. (62.2 cm.)]. The latter are placed in niches, each on a different side of the monument, and are worked in high relief. They represent a woman of matronly aspect between two men, of whom one is bearded. All three are finely individualized and carefully modeled. Each niche is framed by a laurel wreath. We probably have here a family monument erected to a mother and her two sons. Below the niches were evidently panels with the dedicatory inscriptions; only the upper mouldings framing these panels are now preserved. The top of the cippus is rounded; in the center and on the two front corners are dowel holes, perhaps for the attachment of lions or other decorative figures, which are sometimes found on such monuments. The period of this cippus is that of the Emperor Hadrian (117-138 A. D.), as is indicated by the shape of the busts, which include portions of the upper arms, and by the style of coiffure worn by the woman.

Sepulchral monuments of the cippus type were prevalent during the first two centuries of the Roman Empire, and a large number have been preserved. The earlier ones, belonging to the Augustan period, as a rule show only decorative designs; while the later examples of the Flavian and Antonine epochs mostly have portraits of the deceased. Our cippus is an exceptionally good specimen of the latter type.

The head of a child, characterized as Dionysos by the wreath of vine leaves and clusters of grapes in his hair, is a work of exceptional charm (fig. 6). The round, soft contours of the child's face are rendered in a lifelike manner, and the modeling, especially of the cheeks and of the sensitive little mouth, is of great delicacy. The period to which the head belongs is probably late Greek, when children became a popular subject with sculptors and were for the first time properly represented.

Besides these portrait heads and busts, there are a number of idealized heads, which represent types rather than individuals. Among these the most important is a large female head, considerably

over life size, intended to be inserted in a statue [fig. 3; height, $18\frac{1}{8}$ in. (47.8 cm.)]. The work is Greek, of the third century B. C., and is characteristic of the tendency during that period to reproduce the beautiful female types created during the fourth century in an even more generalized manner, wholly unaffected by the strong realism that pervaded some of the contemporary schools. The execution is not



FIG. 3. FEMALE HEAD, GREEK
III CENTURY B. C.

above the average, but the conception is full of that quiet, impersonal charm which pervades Greek art of the best periods. The head was evidently not intended to be seen from behind, as the back is only roughly worked. There is a large dowel hole at the back of the head, perhaps for fastening it to a niche.

The head of a youth wearing a fillet in his long, wavy hair, is a fine Roman copy of a Greek work [fig. 5; height, $9\frac{3}{8}$ in. (23.8 cm.)]. The original probably dates from the end of the fifth century, as is seen from the type of the face, which has the

dignity and beauty of fifth-century sculpture, without any traces of severity. Also the arrangement of the hair, which is parted in the middle and falls in long curly waves, and the modeling of the eyes with the heavy eyelids are characteristic of that period.

A small head of a youth, broken from a statuette, is an attractive product of fourth-century Greek work [fig. 4; height, 2½ in. (6 cm.)]. The face is reminiscent of the *Hermes of Praxiteles*. It has



FIG. 4. HEAD OF A YOUTH
GREEK, IV CENTURY B. C.

the same beautiful, oval contour, the narrow, dreamy eyes, the forehead protruding in its lower half, and the same arrangement of the hair in short, roughly finished tufts. The line of the neck, however, is different in our example, so that the statuette of which it formed part cannot have been a copy of the *Hermes*. Though the workmanship, especially of the hair and ears, is none too careful, the artist has caught in this modest little work much of the delicate charm that we admire in the best Praxitelean works.

Another head from a statuette, of rather larger size, is that of a *Satyr*. It is a work of remarkable realism, full of life and vigor, and is certainly an original Greek work of the Hellenistic period.

A tragic mask of colossal size is an effective piece of the Roman period. It is characterized as "tragic" by the raised

eyebrows, the deeply furrowed forehead, and the general look of horror in the expression. The mouth is wide open, according to the accepted convention for masks of Roman times. Masks of this type served as architectural decorations in Roman houses. They were often suspended from the architrave between two columns of a colonnade, and our example may have been so used; but the piece at the top of the mask which would in that case have shown marks of the attachment, is missing, so that we cannot definitely decide the question.

OTHER ACCESSIONS

Among the other accessions perhaps the most important are two colossal tomb vases of the *Dipylon* geometric style, dating from the eighth century B. C. Two black-figured drinking-cups, one signed by the maker *Nikosthenes*, the other bearing the name *Psiax*, are valuable additions to our series of signed vases; and a third cup with a red-figured scene of warriors is remarkable for the delicacy of its drawing. A diminutive marriage-vase, probably a child's toy, is also an unusually attractive piece.

The bronzes include a Greek mirror decorated with a beautiful relief representing *Marsyas* playing the double flutes, an archaic handle in the form of a youth bent backward, a fifth-century colander, a pair of cymbals, a strigil, and a Corinthian helmet. A terracotta relief representing mourners at a funeral is a remarkable piece of the archaic period. There are two charming statuettes of the *Tanagra* type, one with extensive remains of color; and seven plaques of an Etruscan frieze with sea horses gaily painted in red on a blue ground.

The jewelry consists of gold necklaces, earrings, and other small pieces, of the third century B. C., said to have been found together in a tomb at *Cumae*. The four gems belong to the Mycenaean period, of which we have heretofore had only five examples. The gems and the jewelry will be found exhibited in the Gold Room, Gallery C 32. G. M. A. R.



FIG. 5. HEAD OF A YOUTH
V CENTURY TYPE



FIG. 6. HEAD OF DIONYSOS
LATE GREEK



FIG. 7. UPPER PART OF A ROMAN CIPPUS

REARRANGEMENT OF THE
EGYPTIAN ROOMS

OF the rearrangements in the Egyptian Department outlined in the November, 1914, BULLETIN¹, those made necessary by the opening of two of the rooms adjoining the Armor Collection have already been completed. These changes have involved two of the Middle Kingdom rooms, the Fourth and H 2 opening out of it, and two of the Empire rooms, the Sixth and H 1 adjoining it, all of which, with such of the new acquisitions as appropriately belong in them, are now in the form in which they will be described in the new edition of the Handbook.²

In the Middle Kingdom rooms the smaller antiquities from the Museum's excavations at Lisht, except those from the tomb of Senebtisi, have been temporarily removed from exhibition to be installed in Room H 3. It has thus been possible to devote the Fourth Room entirely to burial furniture from tombs in Middle Egypt, of which the Museum has acquired in recent years a representative collection from excavations by Saïd Bey Khashabah, conducted upon concessions granted him by the Egyptian Government at Meir and Assiout. During the chaotic period in the history of Egypt between the fall of the Old Kingdom and the first rise of Thebes, Middle Egypt fell heir to the art of Memphis and developed from it a style which persisted, in tomb furnishings at least, into the Middle Kingdom. The brilliant coloring of the examples shown in this room and the naive simplicity of the beliefs which inspired their making, suggest none of the gloom which might be expected in a collection of the paraphernalia of death and burial.

The greater part of this newly arranged Fourth Room is taken up with the mummies and coffins of Ukh-hotep, Sebek-hotep, Ameny, Khnumu-nakht, and Nephthys. Ukh-hotep's coffin is representative of an early style with religious texts and pictures of offerings inside; the following three are of a Twelfth Dynasty

type the exteriors of which are gaily decorated with "false doors," while those of Nephthys are later Twelfth Dynasty provincial adaptations from the forms current in the royal cemeteries of the dynasty. In the center of the room stand the two excellent model barks of Ukh-hotep, and in one of the wall cases there has been assembled a collection of other little wooden models, thousands of which were turned out in crude but often vigorous style by the cemetery artisans to supply the dead with the servants, houses, or boats they had been accustomed to in their mortal lives. Another case contains Canopic jars and chests, starting with the early Tenth Dynasty set of Kay, and a third shows the weapons buried with the dead arranged in three sets—the early ones which were actual weapons of war or the chase, the Twelfth Dynasty magic weapons and scepters for use in the Underworld, and the late Middle Kingdom staves and walking sticks.

The adjoining room has been devoted entirely to the Twelfth Dynasty funerary equipment of Senebtisi, found at Lisht by the Museum's Expedition and already known to visitors who saw it in its former place in the Fourth Room,³ and that of Hapi Ankhtifi, a steward of Meir, presented by the late J. Pierpont Morgan. Both Senebtisi and Hapi Ankhtifi were of the higher classes and their sets of furniture so supplement and illustrate each other that together they help to give a complete idea of the equipment of the dead of their station. In the center of the room stand the cedar coffin of Senebtisi and the two cases of her jewelry; in the wall case behind is the pottery from her offering chamber; in a case by the south door are her magic staves, and on the walls her Canopic jars, part of her anthropoid coffin, a drawing of the latter restored, and plans of her tomb. On one side of the room stands the enormous wooden sarcophagus of Hapi Ankhtifi; opposite is the case displaying his second coffin of cedar, his third, anthropoid coffin, and his Canopic box, and in a case by the north door is the jewelry from his mummy.

¹ See page 229.

² A new numbering of the rooms will be adopted in the next edition of the Handbook.

³ See Handbook of the Egyptian Rooms, pages 60-64.

The Empire rooms start at the southwest corner of the Armor Hall with a room (H 1) devoted to antiquities of the flourishing station of the mid-Eighteenth Dynasty. On the walls are frescoes from the Palace of Amenhotep III at Thebes excavated by the Museum's Expedition, and facsimiles of tomb paintings of the same period, most striking of which is a large picture of Amenhotep III upon his throne in a kiosk.

fragments from factories of the Eighteenth Dynasty near the Palace of Amenhotep III, and of the Twentieth Dynasty at Lisht, and the other containing amulets, rings, and beads and their moulds from the Palace site. Finally, the room contains a number of works of sculpture of which the most important are the Canopic jar of Queen Ti, lent by Mr. Theodore M. Davis, and the heads of a pair of sta-



EGYPTIAN ANTIQUITIES, EMPIRE ROOM H1

In the center of the room is a small chamber within which it is intended to erect in the near future a full-sized replica of the offering chamber of the Tomb of Nakht at Thebes. On either side of the door of this last are the cases containing the collection of scarabs, and along the opposite wall are four cases containing vessels in glass, blue faience, alabaster, and metal which exhibit the high technical skill and graceful designs of the minor arts of the early Empire. That this love of graceful forms guided even such humble artisans as the potters is evident in the two cases on either side of the tomb chamber exhibiting clay vessels from the Palace and from the Valley of the Kings. Work in glass and glazes can be further studied in the cases in the middle of the room, one containing materials and

tues of a man and his wife in painted sandstone.

In the Sixth Room are shown examples of the funerary furniture of the whole Empire period and sculpture of the Nineteenth Dynasty. Of the former there is a case of the ushabti figures which supplanted the servant models of the Middle Kingdom, together with the boxes and jars in which they were commonly placed in the tombs. Another case contains the very characteristic coffins of Khonsu and his mother Iti Neferti with their masks, and Khonsu's Canopic box from the great family tomb of Sennejem; and in part of a third case are assembled Canopic jars, which first bear the heads of the Four Genii of the Dead at this period. In the rest of this case and in two large table cases in the middle of the room

are the smaller objects buried with the dead, their games of draughts, toilet boxes and appurtenances, sandals, arms, flower collars, and jewelry, of which last several important pieces have been lent by Mr. Davis. An interesting collection of models of tools and apparatus for building, from the foundation deposits of temples and of the tomb of Hatshepsut, and examples of glazed tiles from buildings of the Nineteenth and Twentieth Dynasties complete the smaller objects shown. Among the sculptures of the Nineteenth Dynasty, shown before in this room, the reliefs from the Temple of Ramses I at Abydos have been rearranged and one of them has been enlarged by the addition of new slabs belonging to it given by Mr. Dikran Kelekian. In the center of the room has been placed the most important recent acquisition to the collection of Empire sculpture, the half-life-sized statue in limestone of a scribe Ini and his wife Rennut from Assiout.

H. E. W.

THE OPENING OF THE MINNEAPOLIS INSTITUTE

ON Thursday, January 7th, the Minneapolis Institute opened its handsome new building with ceremonies which were not only dignified but in every other way expressive of the fine spirit with which the project of this important addition to the museums of the country has been carried thus far. In the afternoon the inaugural exercises took place, and as the building does not yet afford a hall for a large audience, these were held in the Auditorium, the present home of the Minneapolis Symphony Orchestra. An address of welcome by John R. Van Derlip, the President of the Institute, was followed by brief addresses by the Governor of the State, the Mayor of the City, the President of the University of Minnesota, the President of the Chicago Art Institute, the Director of our Museum, James J. Hill, B. L. Fenner, representing McKim, Mead, and White, the architects of the Institute, and Joseph Breck, its Director, the programme being interspersed with selections by the Symphony Orchestra.

The hall, which seats 2,600, was crowded to its capacity, and many who wished to attend were unable to gain admission. In the evening the Institute itself was opened with a reception, at which about 4,000 of its members and friends were present. The next day, Friday, it was visited by some 1,700, while on the following Sunday we are told that 12,000 tried to get into the building, though not all were successful, and up to the end of January the figures of attendance had reached a total of over 54,000. We lay stress upon these figures because they show most eloquently how far the interest in an art museum for the city passed beyond the limits of the membership of the Minneapolis Society of Fine Arts, in which the project originated, and they may well be taken to heart by those who are contemplating similar institutions in other parts of the country, since they are full of significance.

As an account of the building was given in our BULLETIN for last August, it need not be described again here. The accompanying illustrations give a partial idea of some of the galleries, though unfortunately they do not suggest the color-scheme, different in each room, but harmonious in the vistas, which is one of the most charming and successful features of the interior. For their opening exhibition the Trustees have naturally been obliged to depend largely upon loans, but these appear to have been freely offered from public and private collections in many parts of the country, and in his selection from these Mr. Breck has made an ensemble not only of wide and varied interest, but of surprisingly high quality, ranging from the Gothic period to the art of our own time. Space forbids our entering into a detailed description of this exhibition, or calling attention to the excellent works which have already been secured as permanent possessions of the Institute, but we cannot forbear mention of the splendid loan of paintings by Mr. James J. Hill, which fill the largest gallery in the building, not only on account of the importance of these examples of the French masters of the nineteenth century, but because we trust that the loan itself implies that St.



WEST CORRIDOR AND STAIRCASE



SOUTH HALL—RENAISSANCE CASTS



RENAISSANCE PERIOD GALLERY

MINNEAPOLIS INSTITUTE OF ARTS

Paul is going to coöperate with Minneapolis in making this the museum of the Twin Cities, now that such a noble beginning has been made. To found a rival institution in St. Paul after this would mean a needless waste of energy and resource, and it could not fail to result in the weakening of both.

Not the least interesting fact connected with this new museum is the determination of its Trustees to maintain from the beginning a high standard for the works of art which are to be admitted to its galleries, and not to accept on grounds of expediency or for personal considerations any which fall below this standard, even though this course threatens to involve the loss of

money or interest on the part of individuals. This is the only true policy for a museum which seeks the respect and confidence of the public; and if it is not adopted at the start, experience has shown that it is difficult to know how or when to begin. If it is adopted before the museum opens its doors, as has been the case in Minneapolis, and impartially adhered to thereafter, there can be no doubt that in the end the gains will far outbalance the losses. For their wisdom and sagacity in this, as in all the other features which have marked their opening, our congratulations and best wishes are heartily extended to the officers of the Minneapolis Institute of Arts.

ACCESSIONS AND NOTES

THE OPENING OF THE WILLIAM H. RIGGS COLLECTION OF ARMOR.—The enormous amount of work involved in the receipt and preparation for exhibition of the William H. Riggs Collection, great in itself, but largely increased by the task of assembling with it the other collections of armor belonging to the Museum, has been completed; and the remarkable display was opened to the members and their friends on Monday evening, January 25th.

Following the recent custom at receptions, the guests were received in the main Fifth Avenue Hall, by the First Vice-President, Joseph H. Choate, a committee of the Trustees, Messrs. Peters, Mansfield, Walters, and Macy, Mr. Karrick Riggs, a nephew of the donor, and the Director. Music was furnished by members of the New York Symphony Orchestra under the leadership of David Mannes.

The following gentlemen were invited to assist the curator, Bashford Dean, in showing the collections: Clarence H. Mackay, George C. Stone, F. G. Macomber, Alexander M. Welch, Albert Gallatin, Howland Pell, Laurason Riggs, T. J. Oakley Rhineland, Ambrose Monell, Edward Hubbard Litchfield, and William B. Osgood Field.

HANDBOOK OF THE COLLECTION OF ARMS AND ARMOR.—Simultaneously with the opening of the new galleries containing the William H. Riggs Collection and the other collections of arms and armor, a Handbook descriptive of the armor was issued.¹ This includes the armor of the Far and Near East (Japanese, Arab, Turkish, Persian, and Indian), as well as that of Europe from the earliest examples to that of the late eighteenth century. It undertakes no detailed description of individual pieces, but treats the subject from an historical point of view, illustrating the development of arms and armor by reference to objects in the Museum collection. Some idea of the scope and character of the Handbook may be obtained from the following list of its chapters: I. Introduction; II. The Present Collection and Its Arrangement; III. Earliest Arms and Armor; IV. Arms and Armor of the Bronze Age and Classical Antiquity; V. The Early Centuries of the Christian Era; VI. Chain-Mail and Mediaeval Armor; VII. The Period of Transition from Chain-Mail to Plate-Armor (1200-1400); VIII. The

¹ Handbook of Arms and Armor, European and Oriental, including the William H. Riggs Collection, New York, January, 1915. (XVI) 161 [1] pp. 65 plates. Octavo.

Period of Plate-Armor and Fire-Arms (1400-1780); IX. Questions about Armor: Its Weight and Size; X. Japanese Arms and Armor; XI. Arms and Armor of the East: Arab (Saracenic), Turkish, Persian, Indian, Chinese. Appended to the Handbook is a list of personages and families whose arms, personal or state, are here represented. The length of this is in itself an evidence of the rare historical importance of the collection. The numerous half-tone illustrations reveal something of the beauty of decoration and artistic workmanship that characterize armor.

LECTURES FOR SALESPeOPLE.—Following a custom inaugurated last winter, a series of illustrated lectures especially designed to meet the needs of buyers, salespeople, and students of design will be given in the Museum Lecture Hall on successive Saturday evenings at 8.15 o'clock, beginning February 6th. No tickets will be required. The course will consist of the following lectures:

- Feb. 6 The Reproduction of Historic Furniture for New York Homes: The Selection of Woods and Methods of Cabinet-making, by Karl Schmiege, a New York cabinet-maker.
- Feb. 13 Egyptian Costume, by L. Earle Rowe, Director of the Rhode Island School of Design, at Providence.
- Feb. 20 Greek Costume, by L. D. Caskey, Curator of Classical Art, Boston Museum of Fine Arts.
- Feb. 27 Japanese Costume, by Kojiro Tomita, of the Boston Museum of Fine Arts.
- Mar. 6 Lace, by Frances Morris, of The Metropolitan Museum of Art.

Mr. Schmiege is well known in England and America as a cabinet-maker of the highest standing, and examples of his work are to be found in important homes of London, Madrid, and Rome.

In his lecture, Mr. Schmiege will give particular attention to the differentiation

of woods used in furniture-making, their values, and their working qualities, and he will explain the causes for the adoption of modern styles of decoration.

It is a pleasure to announce the coöperation of Messrs. Rowe, Caskey, and Tomita, all members of the staffs of other Museums, an inauguration of a pleasant form of interchange of Museum coöperation.

LECTURES FOR CHILDREN OF MEMBERS.—A course of lectures, or more properly story-hours, for the children of members of the Museum was instituted on January 30th, when Miss Gisela M. A. Richter talked on Heroes and Monsters before an interested audience of children. The response to this series has proved sufficiently enthusiastic to warrant repeating the course this season, and to indicate the desirability of holding a similar course another winter. The remaining lectures of this course will be given on Saturday mornings in February and March at eleven o'clock, as follows:

- Feb. 13 Toys of Long Ago, by Margaret Sawtelle.
- Feb. 27 Children on Canvas, by Edith R. Abbot.
- Mar. 13 The Sculptor and his Clay, by Mrs. Herbert Adams.
- Mar. 27 Men of Iron, by Mrs. Agnes L. Vaughan.

A FIFTEENTH-CENTURY ITALIAN WELL-CURB.—As one finds in the center of nearly every public square in Italy a well or fountain, whither in the morning the women come to procure the day's supply of water, so in every palazzo and monastery the visitor sees in the courtyard a well, the source of supply for all the inhabitants of the house. It is usually placed in the center of the space and marked by a highly ornamented well-curb resting on a plain square block of stone. Nearly all have more or less elaborate devices of iron to help in raising or lowering the buckets and most of them have a cover of wood or metal over the opening to protect the water in the well from impurities.

The well-curb recently acquired by the Museum is of the type common to Venice during the first half of the fifteenth century.

It is in the form of a debased Corinthian capital. At each corner is a large and rather flat acanthus, which curves over and out quite suddenly at the top. On each side is a device, heraldic or purely ornamental—a shield with two roses and six diagonal stripes or bends, surmounted by a bearded head; the same surmounted by a smooth-shaven head wearing a hat; an angel with a cross in a double circle; and a sphinx-like monster, half lion, half man, who bears a club on his shoulder. Around the top and bottom of the curb runs a rope moulding, with an unornamented abacus above the one at the top.

The well-curb has been worn by the ropes of generations until there are several deep grooves cutting across the upper surface. The stone is in excellent condition and stained rather effectively by the weather. It is a distinct addition to the Museum collection, as there are at the present time but very few in this country and the Museum heretofore has not possessed anything of the kind.

R. M. J.

THE MUSEUM AT THE PANAMA-PACIFIC EXPOSITION.—In connection with the exhibit of New York City at the Panama-Pacific Exposition, the Museum has been assigned space in which to display such

illustrative material as may best show the extent of its building, the richness of its collections, and the character of its educational activities. For this purpose large-size photographs and charts, with a complete set of the Museum publications, have been used.

THE USE OF PORTABLE AND WHEEL-CHAIRS.—For several years a wheel-chair has been obtainable without charge by visitors at the Museum, but heretofore it has not been possible to secure a person to wheel the chair. This is now provided for; the services of an attendant will be available at the rate of fifty cents an hour. In addition, chairs that may be propelled by their occupants are now free to the public.

A portable chair may be secured in any gallery, upon application to the attendant there, and may be carried from room to room as needed. Thus those who desire to make a careful study of the objects exhibited may do so without inconvenience or fatigue.

COLORED POSTCARDS.—At the Information Desk colored postcards made by the Detroit Publishing Company are now on sale. The subjects are seven in number, all paintings.

LIST OF ACCESSIONS

JANUARY, 1915

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL (Floor I, Room 10)	Three vases, a terracotta relief, a terracotta statuette of Tanagra type, a bronze relief from a Greek mirror	Purchase.
ARMS AND ARMOR (Wing H, Room 9)	Halberd, Italian, early sixteenth century	Gift of Mrs. Robert W. de Forest.
	Two masks, Japanese, seventeenth and eighteenth centuries; saddle, Japanese, sixteenth century . .	Gift of Bashford Dean.
CERAMICS (Wing F, Room 21)	Cameo medallion, Girl's Head, by Tassie, English, eighteenth century	Purchase.
COSTUMES	†Embroidered omophorion, Syrian, fourteenth century	Purchase.
DRAWINGS	†Two studies of a man, by Carl van Loo (1705-1765)	Gift of George S. Hellman.
JEWELRY	†Earring, Italian, eighteenth century	Gift of Mrs. M. A. Worth.
METALWORK	†Two silver ornaments, Sassanian, third to sixth century	Purchase.
MINIATURES	†Portrait of a Lady, by Edward G. Malbone	Purchase.
PAINTINGS	†The Lady with a Dog, by S. Seymour Thomas	Gift of Wm. A. Read.
SCULPTURE (Wing F, Room 1)	Well-head, marble, Italian, early sixteenth century	Purchase.

LIST OF LOANS

JANUARY, 1915

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (Egyptian Galleries) ¹	Ivory comb and stone vase, Early Dynastic; alabaster vase in form of an ape embracing its young, inscribed with name of Mer-en-re, VI dynasty; thirteen cylinder seals, Early Dynastic to Middle Kingdom; group of two standing statuettes, one squatting statuette, and two seated statuettes, all of stone, ivory wand, and bronze dagger with ivory handle, XII dynasty; nine separators from bracelets, five pendants, six beads, four	

¹Partly in process of installation in different Egyptian galleries

†Recent Accessions Room (Floor I, Room 6)

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (Egyptian Galleries)	pieces of ornament, amulet holder, figure of Horus, and a seal, all of gold, three electrum tie-amulets, and six stone beads, Middle Kingdom; five hundred and twenty-eight stone scarabs, one gold scarab, mummied monkey, and botanical specimens, Middle Kingdom to Empire period; lid of alabaster Canopic jar from the tomb of Queen Tiy; model bronze axe and chisel from the foundation-deposit of Queen Hatshepsut; three wooden ushabti figures, two painted wooden ushabti boxes, and four model implements from the tomb of Ua and Tua; statuette of Amenhotep III; polychrome glass vase from the tomb of Thutmose IV; three implements and a figure of bronze, three alabaster model vases, alabaster bowl, ivory kohl pot, and three steatite toilet spoons, XVIII dynasty; inscribed bronze bowl, bronze spoon, and alabaster amulet with royal head, XVIII-XIX dynasties; alabaster ushabti of Siptah, gold strainer, and gold neck of silver vase, XIX dynasty; glass bottle, XIX-XX dynasties; six polychrome glass vases, and an inscribed piece of wood, XX dynasty; inscribed silver vase, inscribed lid of pot, five rings, gold beads and pendants from a necklace, gold rosette, string of electrum disk beads, and twelve beads of various materials, fifty-seven plaques, fifty-two seals, seven stone scarabs, ten pendants, seven ornaments, and six figures, Empire period; two alabaster Canopic jars with heads of Hapi and Amset; one silver and six bronze statuettes, beard of bronze statue, blue marble figure of Osiris, and lid of alabaster Canopic jar, Saite period; statuette and figure of a cat of bronze, silver vase, part of a girdle and two other objects of gold, Ptolemaic period; glass beads fused with gold, Roman period; gold bracelet, fragment of glazed pottery, Byzantine period; bracelet, figure of bull, and hammer, of bronze, fragment of ivory comb, pot, and two pieces of wood, of uncertain date	Lent by Theodore M. Davis.

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CLASS	OBJECT	SOURCE
ARMS AND ARMOR	A three-quarter harness, and a two-handed sword, German, sixteenth century	Lent by Edward H. Litchfield
(Wing H, Room 9)		
(Wing H, Room 6)	Six sword blades, Japanese, fourteenth to eighteenth century ..	Lent by Prof. Frederick Malling Pederson.
(Wing H, Room 5)	Two flintlock guns, North Indian, eighteenth century; gauntlet sword, Indian, early seventeenth century; thirteen fist daggers, South Indian, seventeenth century; eight swords, Persian and Indian, seventeenth to nineteenth century; two daggers, Malayan, seventeenth century; child's sword and scabbard, Indian, seventeenth century; sword and scabbard, Singhalese, seventeenth century; three daggers, Indian, seventeenth century; two daggers and scabbards, Persian, seventeenth century; seven daggers, Indian, eighteenth century; dagger and scabbard, Persian, seventeenth or eighteenth century; dagger and scabbard, Afghanistan, early eighteenth century; sword and scabbard, Indian, eighteenth century	Lent by George C. Stone.
MANUSCRIPTS	Four books, Flemish, sixteenth century	Lent by the Grolier Club.
(Wing E, Room 11)		
(Wing E, Room 11)	Seventeen books, Flemish, fourteenth to sixteenth centuries ..	Lent by J. Pierpont Morgan.
(Wing E, Room 11)	Book, Flemish, sixteenth century	Lent by Miss Eleanor Hague.
PAINTINGS	Portrait of a Spanish Grandee in armor, Spanish, late sixteenth century	Lent by Mrs. Bashford Dean.
(Wing H, Room 7)	Three portraits of men in armor, Italian, sixteenth (?) century ...	Lent by Bashford Dean.
SCULPTURE	Bust of a Saint, carved wood, Flemish, sixteenth century ...	Lent by Miss Frances Morris.
(Wing E, Room 11)		
TEXTILES	Circular embroidered picture, Flemish, eighteenth century ..	Lent by Mrs. DeWitt Clinton Cohen.
(Wing E, Room 11)		
(Wing E, Room 11)	Tapestry, Flemish, sixteenth century	Lent by George Blumenthal.
(Wing E, Room 11)	Tapestry, Flemish, early sixteenth century	Lent by Marsden J. Perry.
(Wing H, Room 9)	Tapestry, French, about 1460	Lent by Otto H. Kahn.
WOODWORK AND FURNITURE..	Two bureaus, Flemish, eighteenth century	Lent by the Misses Hewitt.
(Wing E, Room 11)		

**THE BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
FIFTH AVENUE AND 82D STREET**

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the Fifth Avenue entrance to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

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PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.-6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 25,000 volumes, and 36,000 photographs, is open daily except Sundays, and is accessible to the public.

PUBLICATIONS

The publications of the Museum now in print number fifty-four. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock may be addressed to the Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* from 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.